

1948



1949

# THE ROYAL COLLEGE OF MUSIC

PRINCE CONSORT ROAD, SOUTH KENSINGTON, LONDON, S.W.7

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## PATRONS

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HER MAJESTY THE QUEEN  
HER MAJESTY QUEEN MARY

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ERNEST STAMMERS, Hon. R.C.M.

## LADY SUPERINTENDENT

MISS URSULA GALE, Hon. A.R.C.M.

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ABRIDGED PROSPECTUS FOR THE COLLEGE YEAR,  
SEPTEMBER, 1948, TO JULY, 1949



## ENTRANCE

### Entrance.

Entrance to the College is **competitive**, and depends on the number of vacancies. There is no set syllabus for entrants, but candidates are expected to show decided musical promise, to answer suitable ear-tests, and will be given credit for theoretical knowledge. (Specimen papers are not available.) The academic year is from September to the following July.

NOTE.—Although the main entrance examination will be held in July for entry in the following September term, there **may** also be a few vacancies to be filled in the Easter and Summer terms.

### Dates.

Christmas term ... September 20 to December 11, 1948

Last date for application: June 24, 1948

Entrance examination: from July 19, 1948.

Easter term ... January 3 to March 26, 1949

Last date for application: November 4, 1948

Entrance Examination: from December 13, 1948

Summer Term ... April 25 to July 16, 1949

Last date for application: February 24, 1949

Entrance examination: from March 28, 1949

### ACADEMIC YEAR 1949/50

Christmas term begins on September 19

Last dates for application: February 24 and June 23, 1949

Entrance examinations begin March 28 and July 18, 1949

### Withdrawal of Entry.

If candidates who withdraw their names **less than three weeks** before the first day of the Entrance Examination give medical evidence of illness, the Council **may** authorise a refund of part of the fee paid.

### Fees.

£21 0s. 0d. per term, or £60 per annum if paid in advance, together with an entrance examination fee of £2 2s. 0d. The entrance examination fee covers the entrance examination, but does not necessarily entitle the applicant to a place in the College.

### Age of Candidates.

Candidates of statutory school age are not admitted. There is no strict upper age limit, but candidates who are over 25 years of age will not normally be admitted.

### Length of Course.

1. No student is accepted for less than one year of three consecutive terms.
2. Candidates accepted for admission to the College who are 18 years of age or over, in the calendar year of their entry, will normally be allowed, subject to good conduct and progress, a three years' course.
3. Candidates admitted under the age of 18 may be allowed to stay four years, or until the year in which they reach the age of 21.
4. Holders of College or Associated Board Scholarships may be allowed four years.
5. Students whose courses are interrupted by **peace-time** conscription will be allowed to finish the remainder of their courses, if any, after their service with the forces.



6. Candidates admitted, or re-admitted, under the Further Education Regulations of the Ministry of Education are given one year's "refresher" course, extended to two years in special cases.

**Curriculum.** Students are given two or three individual lessons per week, which are allotted to their principal subjects and include theoretical work. Other classes, lectures, orchestras and the choral class are available for all approved students. Specialist training is available in the Opera School for a few students sufficiently advanced vocally not to need the full normal curriculum. There are from time to time a few special scholarships for this class of student. A Drama class is attached to the Opera School.

**Important Notice.** Candidates who seek assistance from Local Authorities, or from Government Departments, to enable them to enter the College, should apply direct to these authorities. This applies especially to young men and women now serving with the Forces.

**Accommodation** The College is not residential but the Lady Superintendent will give advice about suitable accommodation.

**Practising in College.** Students should make their own outside arrangements about regular practising accommodation. There are, however, a few practising rooms in the College which may be used by students for short periods.

## SCHOLARSHIPS

**College Scholarships.** Scholarships are offered in all musical subjects and are competed for in one inclusive group each year. The most suitable scholarships are awarded to the best or most promising candidates.

There are Major Scholarships of £100, of which £40 is to assist maintenance, and Foundation Scholarships of £60, which cover free tuition only. Five or six Major Scholarships and fifteen to twenty Foundation Scholarships are usually offered each year.

This annual group also includes from time to time the following **close scholarships**, which have special or local conditions:—

For candidates who are natives of

South Australia ; Victoria, Australia ; Ulverston district, Lancashire ; Liverpool, or reside within 12 miles ;

Bristol (or adjacent counties), Kent, Norfolk, Shropshire, Montreal (Canada), or of five years' residence ;

Portsea Island, or of three years' residence ;

Berkshire, Devonshire or Wiltshire, past or present residents or educated there ;

Relatives or nominees of performing members of the Royal Amateur Orchestral Society.

**Extent of Awards.** All scholarships are awarded, in the first instance, for one year. Subject to good conduct and progress scholarships are usually renewed for a second and third year.

**Musical Requirements.** There is no set syllabus for the scholarship examinations, but candidates are expected to show exceptional musical promise, to answer suitable ear-tests, and will be given credit for theoretical knowledge.



## SCHOLARSHIPS (continued)

- Nationality.** The scholarships are open to British subjects only.
- Age.** There is no upper age limit but candidates should not be less than 14 on January 1 of the year of the competitions, and the age of candidates is considered in estimating their promise.
- Fee.** The Entrance fee is £1 1s. 0d., which also covers the final examination of selected candidates in London.
- Dates.** **Advertisement.**—Particulars are announced in London and the provinces in December or January when Entry forms may be obtained from the Registrar.
- Entry Date.**—The last date of Entry is February 10, 1949.
- Preliminary Competitions** will be held in March in Leeds, Bristol, Birmingham and London.
- Final Competitions** will be held in April, at the College.
- Awards take effect** from the September following the competitions.
- Exemptions.** The following are exempt from preliminary scholarship competitions:
- (1) Those who have been named "Proxime" in any previous Royal College scholarship competition.
  - (2) Those who have obtained "Distinction" in the Grade VIII (final) examination of the Associated Board of the Royal Schools of Music.
  - (3) Those who have obtained either the A.R.C.M. or L.R.A.M. diplomas in a musical subject.
- Such candidates will be allowed to compete in the same subject without attending the preliminary competitions.

## DIPLOMAS

### Associateship of the Royal College of Music (A.R.C.M.). Teachers' Training Course Certificate.

This diploma is open to candidates of any age or nationality whether students at the Royal College of Music or not. Examinations are held in all practical subjects and in theory. There are four sessions each year and the special syllabus, issued in June, is obtainable from the Registrar.

This is a one year specialist teaching course for College students only. The course is also open to selected students from certain training Colleges, who attend the Royal College of Music for this purpose. The certificate assists the holder to registration under the teachers' Registration Council and it is not necessary to have passed previously a school certificate or similar examination. The training is largely the same as that for the third year of the G.R.S.M. course, and students must have reached at least 18 years of age.

### Graduate of the Royal Schools of Music (G.R.S.M.—London).

This diploma is granted in conjunction with the Royal Academy of Music. The course is full-time and continuous for three years. No one is admitted to the course who is not in possession of a General Schools Certificate or a recognised equivalent. Before being granted this diploma students must also have passed either the A.R.C.M. or L.R.A.M. (L.R.S.M. in the Dominions and Colonies) during their principal study, whether as Performers or as Teachers.

During the first two years students pursue the normal College course. During their third year, and if they are 20 years of age or thereabouts, Students attend special lectures and do practical teaching under supervision. The final examination is taken at the end of this third year of training, but the diploma is not granted until the candidate has reached 21 years of age.

The G.R.S.M. (London) diploma carries Graduate status under the Board of Education's Burnham scales of pay.

H. V. ANSON, M.A., Mus.B. Cantab., F.R.C.M., Hon. R.A.M.,

Registrar.



# ROYAL COLLEGE OF MUSIC

## PROFESSORIAL STAFF 1948/1949

### COMPOSITION, THEORY, AURAL TRAINING, HISTORY, CRITICISM, APPRECIATION AND AESTHETICS, ETC.

Graham Carritt, M.A. Oxon., A.R.C.M.  
Edgar T. Cook, D.Mus. Cantuar, B.Mus. Oxon.,  
F.R.C.M., F.R.C.O.  
Harold Darke,  
M.A., D.Mus. Oxon., F.R.C.M., F.R.C.O.  
Hubert Dawkes, B.Mus. Lond., F.R.C.O.  
Eric Gritton, A.R.C.M., F.R.C.O.  
Arnold Greir, A.R.C.M., F.R.C.O.  
Patrick Hadley, M.A., Mus.D. Cantab., F.R.C.M.  
*Professor of Music in the University of Cambridge*  
William H. Harris, C.V.O.,  
M.A., D.Mus. Oxon., F.R.C.M., F.R.C.O.  
Herbert Howells,  
D.Mus. Oxon., F.R.C.M., F.R.C.O.  
Frank Howes, M.A. Oxon., F.R.C.M.  
Gordon Jacob,  
D.Mus. Lond., F.R.C.M., Hon. R.A.M.  
Reginald O. Morris,  
M.A., D.Mus. Oxon., F.R.C.M.  
David Moule-Evans, D.Mus. Oxon., A.R.C.M.  
Osborne Peasgood,  
Mus.D. Dublin, G.R.C.M., F.R.C.O.  
Bernard Stevens, M.A., Mus.B. Cantab.  
Harry Stubbs, A.R.C.M., F.R.C.O.  
Stanley G. P. Stubbs, A.R.C.M., F.R.C.O.  
Sydney Watson, M.A.,  
D.Mus. Oxon., F.R.C.M., F.R.C.O.  
William S. Lloyd Webber,  
D.Mus. Lond., A.R.C.M., F.R.C.O.

### ORGAN

G. Thalben Ball,  
D.Mus. Cantuar, A.R.C.M., F.R.C.O.  
John Dykes Bower,  
M.A., D.Mus. Oxon., Mus.B. Cantab., F.R.C.O.  
Edgar T. Cook, D.Mus. Cantuar, B.Mus. Oxon.,  
F.R.C.M., F.R.C.O.  
Harold Darke,  
M.A., D.Mus. Oxon., F.R.C.M., F.R.C.O.  
William H. Harris, C.V.O., M.A.,  
D.Mus. Oxon., F.R.C.M., F.R.C.O.  
Osborne Peasgood,  
Mus.D., Dublin, G.R.C.M., F.R.C.O.  
Stanley G. P. Stubbs, A.R.C.M., F.R.C.O.

### PIANOFORTE

Arthur Alexander, F.R.C.M., A.R.A.M.  
Edwin Benbow, A.R.C.M.  
Arthur Benjamin, Hon. A.R.C.M.  
Olive Bloom, A.R.C.M.  
Henry Bronkhurst.  
Lance Dossor, A.R.C.M.  
Thomas P. Fielden,  
Mus.Doc. Edin., M.A., B.Mus. Oxon., F.R.C.M.  
Lillian Gaskell, Hon. R.C.M.  
Norman Greenwood, Hon. A.R.C.M.  
Eric Harrison, A.R.C.M.  
Hilda Klein, B.E.M., Hon. A.R.C.M.  
C. Thornton Lofthouse,  
Mus.D. Dublin, A.R.C.M., F.R.M.C.M.  
Kathleen Long, A.R.C.M.  
Kathleen McQuitty, A.R.C.M.  
Frank Merrick, F.R.C.M.  
Edward Mitchell, Hon. A.R.C.M.  
Angus Morrison, Hon. A.R.C.M.  
Raymond O'Connell, A.R.C.M.  
Lloyd Powell, A.R.C.M.  
Harry Stubbs, A.R.C.M., F.R.C.O.  
Geoffrey Tankard, A.R.C.M.  
E. Kendall Taylor, Hon. A.R.C.M.  
Henry E. Wilson, Hon. A.R.C.M.

### SINGING AND ELOCUTION

Clive Carey, B.A., Mus.B. Cantab., F.R.C.M.  
Malcolm Davidson.  
Topliss Green, M.C., A.R.C.M.  
Editha Grepe, Hon. R.C.M.  
H. Arnold Smith, D.Mus. Oxon.,  
F.R.C.M., F.R.C.O.  
Cuthbert Smith, B.A. Oxon., Hon. A.R.C.M.  
Dorothea Webb, Hon. R.C.M., F.R.A.M.



#### VIOLIN

Henry Holst, Hon. R.C.M.  
Herbert Kinsey, A.R.C.M.  
Isolde Menges, Hon. R.C.M.  
Thomas Peatfield, A.R.C.M.  
Albert Sammons, C.B.E., F.R.C.M.  
George Stratton, Hon. R.C.M.  
Pierre E. Tas.  
Marie Wilson, A.R.C.M.

#### VIOLA

John Yewe Dyer, A.R.A.M.  
Herbert Kinsey, A.R.C.M.  
Frederick C. Riddle, A.R.C.M.

#### VIOLONCELLO

Ivor James, F.R.C.M., Hon. R.A.M.  
Helen Just, A.R.C.M.  
Harvey Phillips, A.R.C.M.  
John K. Snowden, A.R.C.M.

#### DOUBLE BASS

Eugene Cruft, Hon. A.R.C.M.

#### HARP

Gwendoline Mason, Hon. R.C.M., F.R.A.M.

#### OPERA

Clive Carey, B.A., Mus.B. Cantab., F.R.C.M.

#### STAGE-CRAFT AND DRAMA

Joyce Wodeman.

#### FLUTE AND PICCOLO

Robert Murchie, A.R.C.M.  
Charles A. Souper, A.R.C.M.

#### OBOE AND COR ANGLAIS

John Herbert Cruft, A.R.C.M., L.R.A.M.  
Terence MacDonagh, B.E.M., Hon. R.C.M.

#### CLARINET AND BASS CLARINET

Ralph Clarke, A.R.C.M.  
Frederick J. Thurston, A.R.C.M.

#### BASSOON AND DOUBLE BASSOON

Archie Camden, F.R.M.C.M.

#### HORN

Frank Probyn, A.R.C.M.

#### TRUMPET

Ernest Hall, A.R.C.M.

#### TENOR AND BASS TROMBONE

Morris Smith.

#### PERCUSSION

Henry W. Taylor.

#### INSTRUMENTAL ENSEMBLE

Ivor James, F.R.C.M., Hon. R.A.M.  
and other Professors as appointed by the Director.

#### CONDUCTORS, CONDUCTING CLASS, CHORAL CLASS, CHOIR TRAINING, VOCAL ENSEMBLE AND TEACHERS' TRAINING COURSE

Richard Austin  
and other Professors as appointed by the Director.

#### BOARD OF PROFESSORS

Mr. Clive Carey, Mr. Ivor James, Mr. Frank Merrick, Dr. R. O. Morris and Dr. H. Arnold Smith.